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occasionally, but very rarely, infringed), the Saracenic artists, whose instincts as decorators seem to have been unrivalled, fell back upon geometrical and flowing patterns and inscriptions, and upon the use of tiles, mosaics, inlays, patterns impressed on plaster, and every possible device for harmoniously enriching the surfaces with which they had to deal. Windows were commonly filled by tracery executed in stone or in plaster, and glazed with stained glass; many of the open spaces in buildings were occupied with grilles, executed in wood and most effective in design. In India, where the vast quantities of rich material made such elaborate work possible, these traceries and the wooden grilles were replaced by perforated slabs of marble. The most refined beauty entered into this work, and frequently the panels of this marble were each pierced with a different pattern; others, again, had a background of twining stems and leaves, with palm or banyan trees growing over it, every branch and leaf, owing to the fine piercings of the marble, standing out in great distinctness.

A remarkable characteristic of the architecture of the Mohammedans is the constant insertion of circular-headed openings within square panels, and the use, in their horizontal general composition, of the pointed arch, a feature afterward introduced into the Gothic. With their natural feeling for the more graceful forms, it is noticeable that they failed to adopt the round arch of the Byzantines, which would have been more in keeping and more congenial with the general spirit of Arabian ornamentation. That there was no insurmountable bar to its admission is evident from their later adoption of it in Spain, where in the best age of the style, the pointed arch does not appear.

The Arabian decorators worked under conditions that excluded from their use the noblest elements of beauty, but they so employed the license allowed them as to produce a style that needs little indulgence on the grounds of its limitations in judging of its merits. It does not possess the very highest qualities, it is true; it is not the architecture and ornament of holiness, but of pleasure, and though applied to mosques it was essentially a palatial style. It was the style of palaces, of fountains and of bowers, designed to mingle with and reflect the hues of everything lovely around it in nature, but to breathe nothing higher, even in a mosque; for the heaven of a Mussulman was but an idealization of earth, a belief with which palaces, and temples, and tombs are fully in harmony.

The religion of Islam involves something purer and higher than this for those capable of receiving it, but the popular notion of it is the one that inspired the Arabian style, which was modeled in a purely terrestrial mold—a style of refined physical enjoyment, in unison with and thrilled with the sentiment of all that is delicious and beautiful on earth. The qualities sought by the Saracenic decorators were exquisite elegance and grace of form, combined with minuteness and gorgeous richness of ornament, and in these qualities their style may be said to approach perfection. In some of its branches it seems the very quintessence

richness and elegance, a style made up of graces—the poetry without the prose of decoration, in which all that is most pleasing and agreeable is brought together, to produce the most romantic and fairy-like *ensemble* art is capable of doing; the predominance of fancy and feeling over judgment in the ornamentation is compensated for by the preponderance of judgment in the construction, bringing about a perfection of form which approves itself as the work of an intellectual as well as a graceful people.



DECORATION FOR PANEL.

COLORINGS.

It might reasonably be supposed that colors used in outside painting would be selected with due regard to their durability, but the faded colors so frequently seen proves very conclusively that some painters either do not use proper judgment or do not know what to use.

Among the durable colors may be named the following: In black, lampblack and vegetable

black; in yellow, yellow ochre and Naples yellow; chrome yellow turns dark in bad air; in reds, Venetian red, Indian red, Madder lake; carmine lake, vermillion and chrome red are not good for outside work; in blue, ultramarine is the only permanent one. Among the most durable and reliable colors may be named the Ochres, raw and burnt Umbers and Siennas, the reds named above, Van Dyke brown and their mixtures. Raw Umber is very durable, either in water or oil, and mixes with other pigments without injury. Yellow ochre can be mixed with lime without injury, and is thus well adapted to distemper painting.

Among the non-durable colors are all manufactured chemical colors; Chrome yellow, Chrome green, Prussian blue, Cobalt, Antwerp blue, Indigo will all fade, either singly or in combination. Zinc white, though of less body than white lead, is more delicate and durable, and should be used at the sea side especially, as sea air is particularly injurious to lead.

Greens direct from copper, arsenic, etc., are much more durable than mixed ones, although, of course, all productions of arsenic are more or less injurious to health.

In a warm light, yellow becomes totally lost, but is less diminished than all other colors, excepting white, by distance.

The stronger tones of any color subdue its fainter hues in the same proportion as opposite colors and contrasts exalt them.

Of all colors, except white, yellow contrasts black most powerfully.

The sensible effects of yellow are gay, gaudy, glorious, full of lustre, etc., and its impression on the mind partakes of these characters.

Red in connection with yellow becomes hot and advancing; but mixed with blue, it becomes cool and retiring.

Next to green, purple is the most generally pleasing, and has been celebrated as a regal or imperial color, as much perhaps from its rareness in a pure state as from its individual beauty.

Purple, when inclining toward redness, is a regal, magisterial and pompous color. In its effects on the mind it partakes principally, however, of the powers of its ruling color, blue.

The harmonizing contrast of citrine is a deep purple.

The harmonizing contrast of olive is a deep orange.

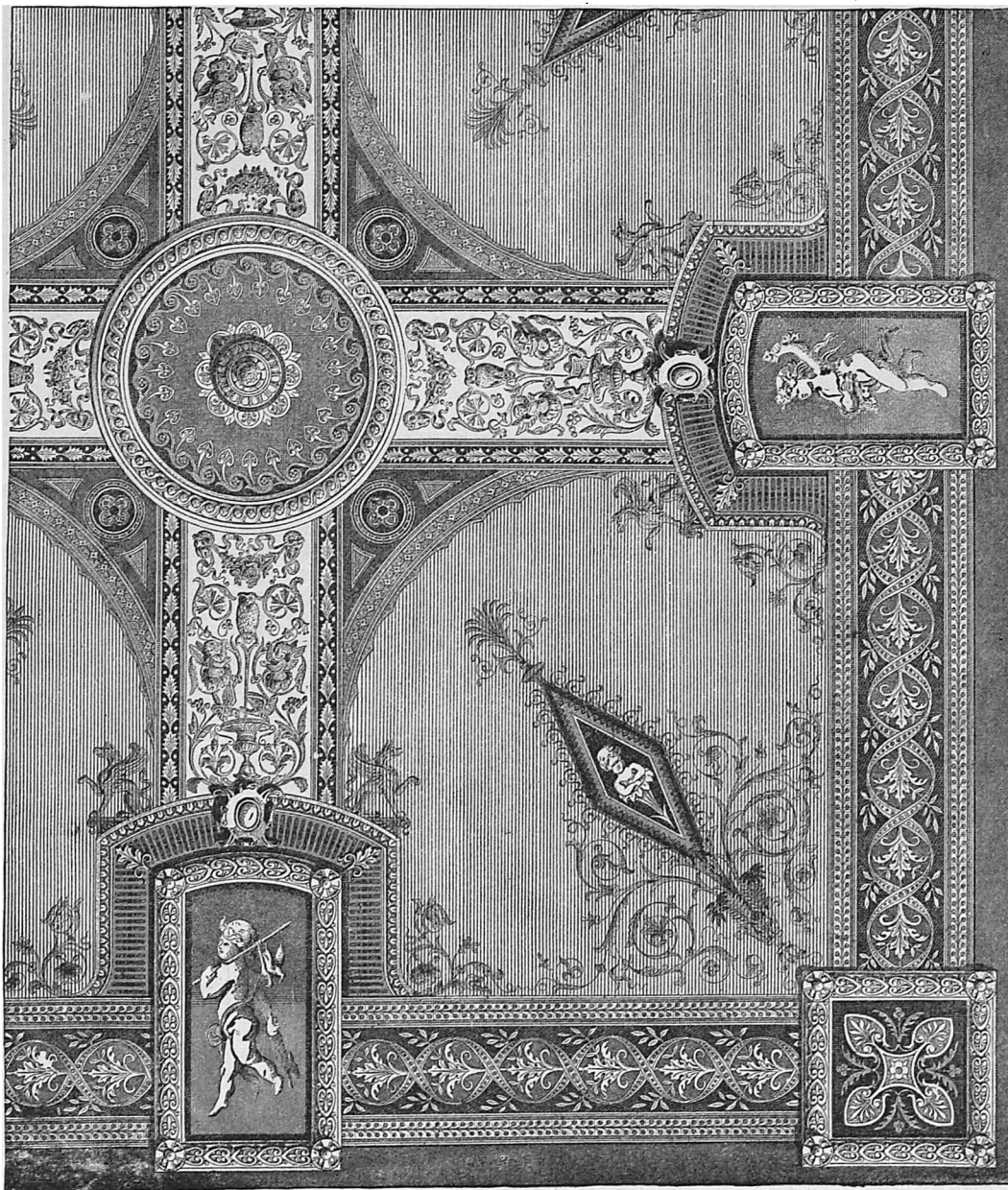
Bronze is an advancing color in painting.

Of all compound colors green is the most effective, distinct and striking.

As green is the most general color of vegetable nature, and principal in foliage, so red, its harmonizing color, and compounds of red, are most general and principal in flowers.

One coat of paint should be thoroughly dry before another is applied; for if the upper surface of paint dry before the surface beneath it, it will crack by the expansion and contraction of the under surface as the oil evaporates and dries.

Impure black is brown, but black in its purity is a cold color, and communicates this property to all eight colors; thus it blues white, greens yellow, purples red, and degrades blue; hence the artist errs who regards black as of nearest affinity to hot and brown colors,



DECORATION FOR CEILING.